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WHAT IS A MAN?

(16mm color film with sound track)
(Running time about ten minutes)

GENERAL STATEMENT OF THEME

The major effect of the film will be a direct stirring of aesthetic perception in the audience by exciting and creative use of: film effects, colors, shapes, motions, pauses, sounds, words, silences, ideas, laughter, etc., and the manner in which these relate to each other and the theme.

Although there are delicate threads of symbolism from the past running in and out through the film, this is not the skeleton of the structure--but more like an occasional digestive upset, rapidly recovered from.

The idea-theme or subject matter of this brief film is: An exploration of the nature of man. My approach to this is stated in the dual main title:

WHAT I S A MAN?

(Dissolve to)

WHAT I A M

(By dropping the letters S and AN in the fade out)

--or in other terms--a chameleon-like inquiry into a Proteus-like subject.

GENERAL STATEMENT OF TREATMENT

This film will be so constructed that it can be shown, either by itself as a brief general treatment of the subject, or as a prelude to a longer film containing further explorations and development of a more intensive nature along the same theme, but in a different manner.

Since this aesthetic inquiry deals with a subject whose nature might be described as a process of processes, functioning and changing on multi-levels in interrelated ways, the aesthetic and technical approach is to be kept fluid and shifting within the structure of the film. Spontaneous happenings during the production will be encouraged and made use of whenever possible.

WHAT IS A MAN?

Scenario: Sara Kathryn Arledge
Musical Score: Bill Erickson

AUDIO

Music

Sequence 1
Scene 1

Vocal: As it was in the beginning, is now
and ever shall be. Amen, amen, amen.

Scene 2

Music

Soft flute as car lights appear.

WHAT IS A MAN?

WHAT IS A MAN?

Scenario: Sara Kathryn Arledge
Musical Score: Bill Erickson

VISUAL

CHAMELEON FILMS and figure of an Archeocerus

(4 seconds of dark film)

Sequence 1

Scene 1

(18 seconds color film (Indoor))

Quick Fade In

(View for recognition only--about 4 seconds)

Reproduction of Cranach's painting of Adam and Eve

Scientific Diagram; Male & Female (2 seconds)

Buddhist Wheel of Life (3 seconds)

Fade Out

Fade In

Scene 2

(Color (Indoor))

Medium shot--camera angle from side-back.

Nude male and female figures stand motionless side by side (at extreme left of frame) facing a window in which appears their full front reflection. It is night time and the lighting in the scene is that of a Rembrandt painting. The reflection in the window is vivid and dominates the scene. On the wall hangs a still life reproduction by a modern painter (apples!).

Just outside the window green vines reflect some of the room light. Through the reflections of the pair car lights

A car horn honks---the spell is broken.

Scene 3

Silent track

Scene 4

Music

move diagonally toward the window in serpentine motion.

This is the moment that the pair turn their heads like clockwork and look at each other.

Cut To

Scene 3 (Color (Indoor))

Close-up of the male and female faces regarding each other.
(They appear mysterious in the dark areas and blank in the light)

From this look they know that they are strangers to each other, that they both just happen to be standing together-- that they are neither friendly nor unfriendly--not curious either.

Fade Out Slowly

(2 seconds of darkness on the screen)

Fade in Slowly

Scene 4 (Color (Indoor))

Main title

WHAT IS A MAN?

---over the empty black window with green vines

Slowly dissolve out letters S and AN leaving

WHAT I A M

---wild storm clouds appear vaguely in back of window

Fade Out Slowly

Fade In

Scene 5 (Color (Indoor))

Recognition shot of Child's drawing of a man.

Dissolve to

Sequence 2 (Color (Daylight))

To be shot with three cameras shooting simultaneously in sync from three different camera angles. (To be printed from A, B, and C reels on one master print.)

(Details of this sequence must be worked out in rehearsal by the efforts of the dancer, the director, and the cameramen. This is a difficult sequence to shoot and it takes all hands to make it work.)

Three different views of identical movements of the dancer appear, dancing with vigor and enthusiasm among green weeds.

(Plants to be printed in with the dancer from D reel.)

Fade Out Dancer (Continue plant shot on D reel)

Sequence 3 (Color)

Plant shot continues. Dolly in to close-up of several (11 to 15) plants. After dolly in is completed they grow in 28 seconds screen time. Actual growth period is over 1½ months.

Stop plant growth here and they bloom with neon store clocks--a few at a time.

Cut To

Scene 5

Music

Sequence 2

Music

Sequence 3

Music

After all clocks have appeared alarm clock
rings and rings.

Cut alarm with picture.

Sequence 4

Commuters

She: Did you speak?

He: When?

She: Then!

He: Now?

She: Yes.

He: No. (He dozes)

He: Did you speak?

She: When?

He: Then!

She: Now?

Sequence 5

Music: Mixed track--Man Rejoice Your Search
Is Over and Turkey In the Straw

Sequence 4 (Color)

Series of similar shots of actual commuters, brief cases newspapers and all.

These unwary dancers are mostly men.

Shot List (Fast pace in general throughout sequence)

1. Rush to train
2. Sleeping commuters nodding on train

3. Scatter in all directions through station

Cut To

Sequence 5 (Color (Daylight))

Children playing in a playground.

I will photograph what I want of this happy activity as it happens.

Fade Out

Sequence 6
Scene 1

Scene 2

Somebodyelsie: I'm Somebodyelsie, probably
Helen of Troyma. What do I do now?

Beawolf: Rah, rah, raw Reality, face reality.

Somebodyelsie: Brrr---which way? The forms
you fill out or the form you fill in? Oh, my
aching environment.

Beawolf: Better see a medicine man.

Fade In

Sequence 6 (Color (Indoor) & Black and White)
Scene 1 (Color (Indoor))

Medium close recognition shot of TV set. Dolly in to TV screen to fill screen.

(The screen business here will be worked out between actors, director, and set limitations, along the lines of playing the characters straight against barbed dialogue.)

The cultural heroine, Somebodyelsie, could be an ex-sorority girl, now about thirty years old. She is nice, pretty, blonde and well dressed.

The cultural hero, Beawolf, looks like Kirk Douglas, but he is just a junior executive in a car sales organization

Fade In

Scene 2 (Black and White)

Place: Automobile Sales Room

Enter the cultural heroine, speaking aloud to herself.

Fade Out

Fade In

Scene 3 (Black and White)

Recognition shot of guinea pig in a cage.

Cut To

Scene 4 (Black and White)

Place: Doctor's Office

Fade Out

Fade In

Scene 5 (Black and White)

Long shot of white rat in maze. (This is not a very long scene but longer than the guinea pig scene.)

The rat is making what effort his life in the laboratory allows him to solve this problem. But he is frustrated.

Cut To

Scene 6 (Black and White)

Place: Sighcryatrust's Office

Long shot

Scene 3

Music

Scene 4

Somebodyelsie: Doctor, Doctor, will I die?

Doctor: Yes, my child, but do not cry

I'll pill you thru' this time.

Malignant environment.

Better have it out----with it.

Better operate----better.

Somebodyelsie: I cling to the schizofringes
of art and reality. I would that my tongue
could utter the thoughts that arise in me.

Doctor: Better see a sighcryatryst.

Scene 5

Music

Scene 6

Somebodyelsie: (reciting from the couch)

Teacher, Teacher, I declare

I see someone's underwear.

Close-Up

Close-Up

Fade Out

Fade In

Scene 7 (Black and White)

(This is longer than the rat in the maze scene.)

Short sequences--several close-ups. Bumblebee fumbles heavily onto delicate flower, than buzzes off. Birds chase birds. A mother fish lays eggs. Some other fish fertilizes them.

Cut To

Scene 8 (Black and White)

Black screen with motel sign.

Sighcryatryst: For guilt clandestine

You're punished by your large
intestine.

Somebodyelsie: Teacher, may I leave the womb?

Sighcryatryst: From inhibitions unexcelled

You're asking me to be expelled?

By thirty-two you ought to know

If ya gotta go; ya gotta go.

Scene 7

Music: Ah, Sweet Mystery of Life and just a
hint of Oh, Promise Me in the fish
scene.

Scene 8

Beawolf: SomeBODY Elsie!

Somebodyelsie: Beawolf, what's that lovely
apt ta rapus? (Pause) I'm afraid.

Beawolf: That's the fear that made Milwaukee
famous. Here's how!

Somebodyelsie & Beawolf: Oh, promise me that
you will be true.

Fade OutFade In

Sequence 7 (Color (Daylight) and (Indoor))
Scene 1 (Color (Daylight))

A long shot of the sea on which is superimposed a series of evolutionary diagrams composed of the skeletons of various animal forms. The camera slowly pans from the simplest form to the most complex--man.

Slowly the figures of a man and a woman appear, superimposed on the sea. They touch hands and turn, momentarily looking at one another before their gaze wanders toward the sea and the horizon.

Very Slow Dissolve ToEnd Title (Color)WHAT IS A MAN?Dissolve ToScene 2 (Color (Indoor))Credit Titles

A shot of a Tibetan Prayer Wheel, the center of which has been blocked out. Within the center of the wheel appear the cast and technicians playing a game of Musical Chairs.

Cut To

Somebodyelsie: Agreed, a guarentee: and next
the pink slip to my physiology.

Beawolf: One man's meat is another man's
mother.

Sequence 7
Scene 1

Music

Vocal: As it was in the beginning, is now and
ever shall be. World without end. Amen, amen.

Voice: What is a man? If you know, raise your
hand.

Scene 2

Music: Dixieland version of You Ought To Be
In Pictures.

Music: Dixieland version of You Ought To Be
In Pictures.

Final Title

ET CETERA